

This is not a church guide, or an evangelising tract, or an appeal for money! It is a fascinating and disarming tale of a long line of interesting and dedicated church musicians (organists, choir directors and singers). Some were nationally or internationally renowned. Several were composers. One was a dancing master. One improvised with 'masterly wildness'. Another was 'celebrated for his fine finger on the organ'. Yet another founded the Royal College of Organists here. All have given their talents and energy to an extraordinary church which grew from the stones of the great Basilica of Roman London well over a thousand years ago.

The author, the present director of music at St Michael's, clearly delights in the church's long and distinguished musical ministry, which he continues to foster. He is not afraid to see the amusing side of church life, or objectively and knowledgeably to analyse the work of his predecessors.

The book is full of unexpected facts, delightful red herrings and thoughtful insights. If you are interested in churches or organs or choirs or the City of London, this book is for you ... and probably for your friends this Christmas!

# MUSIC, MUSICIANS AND ORGANS OF ST MICHAEL'S CORNHILL

JONATHAN RENNERT



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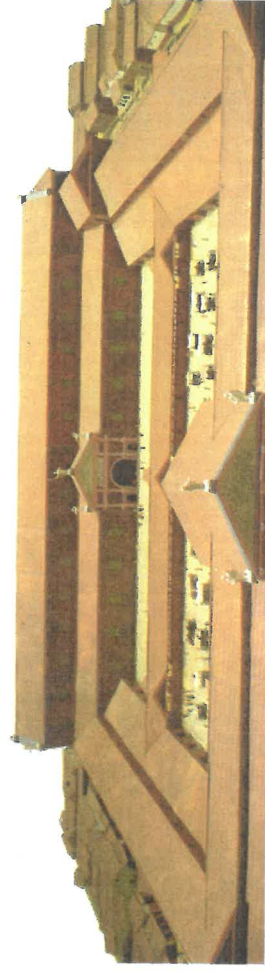
*Jonathan Rennert*



## THE OLDEST CHURCH IN ENGLAND?

We do not know how long St Michael's has existed. Nor can we be sure what music was sung and played in the church before the fourteenth century. However, the stories and theories are so fascinating that it would seem a shame not to touch on them briefly.

St Michael's stands above the remains of a magnificent Roman building: the great Basilica built in the first century AD. Said to have been the largest public building in the Roman Empire north of the Alps, the Basilica served as a court of justice, as well as the city hall or administrative centre of Roman London; and the adjacent market-place (the Forum) was the commercial trading centre with easy access to London Bridge and the docks. Excavations on the site can take place only when nearby buildings are demolished, and could never be undertaken beneath the church. But if we *were* to be allowed to dig down below the church floor, through the brick burial vaults, we would eventually reach the remains of the Basilica. Dig a few feet further, and there would be the ash and charred remains of an even earlier Basilica: the one destroyed by Queen Boudicca when, in revenge for much injustice, she swept down from East Anglia and burnt London to the ground.



Model of the Roman Basilica on display in the Museum of London.

Strangely, pipe-organs in the City of London were almost certainly first heard not in the Basilica, but at the Roman Amphitheatre (a short walk away, under the present Guildhall). Small water organs were used to provide background music at gladiatorial contests.

St Peter's Cornhill (which lies almost next door to St Michael's, and is also built on the foundations of the Basilica) has for many centuries

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claimed that it was founded in AD 179 by Lucius, the first Christian king of Britain, as a cathedral with an archbishop. Well over a thousand years later, in 1399, a church court under the jurisdiction of the Archdeacon of London, ruled that St Peter's was the oldest church in the City; and the Lord Mayor and Aldermen concurred in 1417. As a result, it was accepted that the Rector of St Peter's had the right to take prime position amongst the City clergy in processions from Cornhill to St Paul's Cathedral.

However, historians disagree over whether King Lucius existed, whether there was an Archbishop of London in the 400 years before Saint Augustine came to England (though there was certainly a Bishop of London), and whether St Peter's (or, indeed, St Michael's) can justifiably claim to be the oldest Christian church in England. John Clark, a leading authority from the Museum of London, has suggested that the cathedral story may have been an explanation in hindsight of the remains of the Basilica. In his view, it seems clear that, faced with the remains of a large building facing east, with aisles and an east-end apse, the mediaeval mind would have drawn one conclusion: that here was a massive Christian cathedral as large as St Paul's.

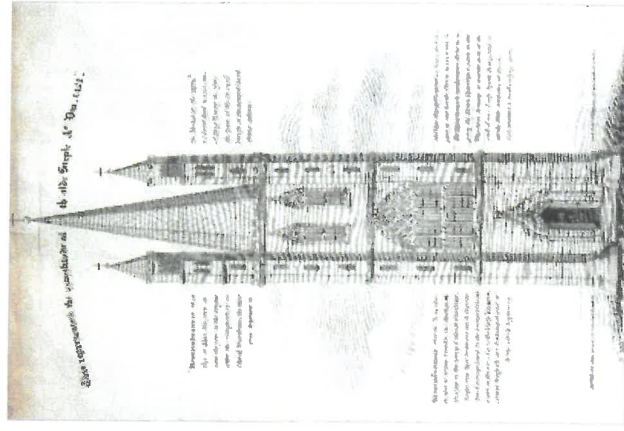
In any case, St Michael's rose up, a long time ago, from the old Roman stones. The first written reference is in the *Chronicle of the Abbey of Evesham*, which records that in 1055 Alnothus the Priest gave the patronage of the church to the Abbot of Evesham. For five hundred years successive Abbots selected Rectors for St Michael's until, in 1503, that responsibility passed from the Abbey to the Worshipful Company of Drapers, following the granting of a Papal Bull. (The Bishop of London's support was ensured by the gift from the Company of a hogshead of wine worth over £5.) To this day the Drapers' Company not only chooses suitable Rectors, but generously supports the ministry of the church.

## EARLY ORGANS AND SINGING IN ST MICHAEL'S

St Michael's seems to have been a centre of musical excellence in the English church at least since the fourteenth century. **As early as the year 1375, the choir was singing three choral services every day:** Matins, High Mass and Evensong. The building at this time contained several 'chantry altars', each with its own priest paid to pray

for the soul of the altar's donor. These chantry priests sang in the church choir alongside professional lay clerks, whilst the top line was taken by boys. Many of the priests and singers lived in the cloisters (buildings which surrounded what is now the church garden).

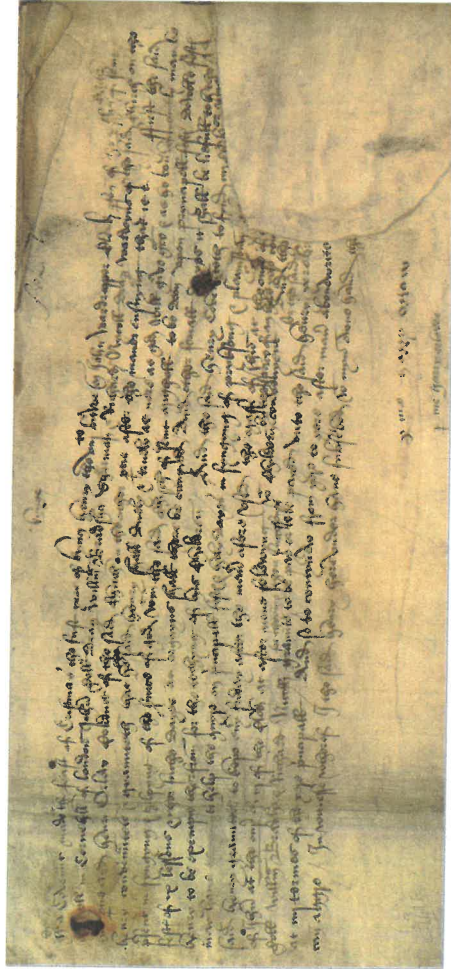
**The first written mention of an organ dates from 1459**, when fivepence was paid for 'amendynge of the Orgons', with one penny 'spendid in ale'. (At this period an organ was generally described as 'a pair of organs', rather as in 'a pair of trousers' or 'a pair of scissors'). The instrument would have been comparatively small, with just one manual and no pedals. It was used to accompany plainsong and polyphonic music, and was employed antiphonally, for example in psalms, with the choir singing one verse and the organist playing the next. (Apart from being aesthetically pleasing, this arrangement had the practical function of allowing the singers a breathing-space, 'so as without violating of their voices they may be the better able to goe on with the rest of the service', as Henry Palmer put it.)



The tower of St Michael's as it looked in 1421

The sum of four shillings and sevenpence was '**payde to the orgle player' in 1473**. Two years later the organ builder Michael Glancets was paid nine pounds for a pair 'of newe organes' after the wardens had agreed to allow him to have the old organ in part exchange. The instrument was placed in or on the rood loft (the screen which then separated the nave from the choir).

By the early 1500s the St Michael's choir was performing the latest polyphonic music. The great book containing the church wardens' accounts from 1456 to 1608, which is now lodged in the London Metropolitan Archives, contains regular mentions of 'new prikked' [printed] song books, and entries for payments to deputy singers.



The text of the choirmaster's contract of 1509, as it appears in the Church Wardens' Accounts.

Liturgical changes resulted in the introduction of less elaborate, more chordal musical word-setting from about the 1540s. In 1547 the chantries were suppressed, and the Lord Mayor directed that all Popish images and pictures be removed from City churches. The high altar was replaced by a communion table, and candlesticks, sacramental plate and vestments were sold. Stone monuments were defaced or destroyed. The schoolmaster of St Paul's was paid 'for wrytyng of the masse in Englysh'; new psalters and prayer books for Matins and Evensong were bought in 1549 and 1550.

The accession of Queen Mary in 1553 led to the reversal of all these changes, at considerable expense to the parish. Then under Queen Elizabeth, the vestments and plate were again sold; and Genevan Psalters were purchased in 1560. Upstairs in the tower was kept an armoury containing pikes, swords, daggers, powder boxes, matches and sheaves of arrows. It was a time when schoolchildren had frequently to be sent on holiday to avoid the latest outbreak of plague; a time when unwise words could lead to imprisonment and execution.

During all these changes, it seems that the choir continued to sing, and was one of the last London choirs to be silenced (in 1579). According to the contemporary historian John Stow, the choirmen's houses were then 'appointed for receipt of ancient decayed parishioners'. For a while, the main musical fare consisted of metrical psalms led by the parish clerk and sung by the congregation. It is not known what happened to the church's

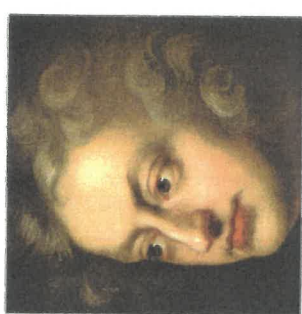
organ. (The last mention of its repair is in the church accounts for 1560.) It may have remained in the church, but it is conceivable that it was removed to one of the large merchants' houses in Cornhill, to accompany amateur music-making.

Because composers now had little opportunity to write complex music for the church, they turned to secular forms, and it was a singer called **Nicholas Yonge** who spread the popularity of the madrigal (the secular equivalent of the anthem or motet). He lived in the St Michael's Cornhill parish (and was buried in the church), and he held daily singing-meetings in his house. He published (in 1588 and 1597) two collections of Italian madrigals with English words, under the title *Musica transalpina*. One of the greatest English madrigal composers, **John Wilbye**, also knew the parish well. Although he was the household musician for a wealthy family in Bury St Edmunds, he frequently accompanied his employers to their town house in Austin Friars (behind Drapers' Hall). Another important madrigalist, **John Farmer**, lived nearby in Broad Street, whilst **Thomas Morley** lived in the adjacent parish of St Helen's Bishopsgate.

# THE RENATUS HARRIS ORGAN OF 1684

After the Great Fire of 1666, it took several years for St Michael's to be rebuilt. Most of the work had been completed by 1672, but it was not until 1684 that Renatus Harris's two-manual organ was erected in the west gallery. The Vestry minutes

for 1 May note that the 'Organ being now finished by Mr Harris, the Organmaker ... the organ to be tried'. John Roberts was paid two shillings and sixpence 'for inviteing **Dr Blow** and other eminent Musick Masters to a Dinner and to try the Organ', and Anthony Gregory was reimbursed seven pounds, seven shillings and sixpence, 'the charge of that Dinner'. According to tradition, the 'other eminent Musick Masters' were **Henry Purcell** (who had succeeded Blow as organist of Westminster Abbey in 1679) and **Giovanni Battista Draghi** (the Italian composer and harpsichordist, who was also organist of the Queen's Catholic chapel at Somerset House); but this cannot be



Henry Purcell



verified from the minutes, whose relevant pages are unfortunately missing. Many of the original pipes from this organ survive (though there is uncertainty as to whether a few of them date from 1684 or 1704). Clear Harris signature markings are to be found on pipes of the present Great Open diapason II and Principal, the Swell Stopped diapason and Principal, and the Choir Lieblich gedackt and Flageolet. Other pipes seem to derive from the same period and style. Renatus Harris was paid an annual retainer of £4 for 'keeping the Organ in good Order'; Thomas Haynes, who operated the organ bellows, was paid two pounds, ten shillings a year 'for blowing the Organ'.

### ISAAC BLACKWELL (1684-1699)

The singer and composer **Isaac Blackwell** became organist of St Michael's in 1684. He was clearly a respected musician, because two years later he was chosen to compose an ode for the annual St Cecilia's Day Festival, and in 1687 he was appointed a vicar-choral in the newly-constituted choir at St Paul's Cathedral. He also described himself as organist of St Paul's, but the new Father Smith instrument in the cathedral was not completed until 1703. It could well be that his St Paul's duties did not seriously conflict with those at St Michael's.

Some of his secular songs were printed in John Playford's *Choice Ayres*, and two anthems appear in *Cantica sacra*. Although the anthems predate Blackwell's tenure at St Michael's it seems likely that they would have been sung by the church choir. He died in office.

### WALTER HOLT (1699-1703)

We are not sure which of the Walter Holts (father and son) was organist at St Michael's. Both were well-known in the City; both were liverymen of the Musicians' Company (indeed, one of them was Master of the Company in 1693-5); and both were dancing-masters, who ran a school in Bartholomew Lane, behind the Royal Exchange. This was a newly fashionable occupation, much in demand amongst Englishmen wishing to learn the French social graces which Charles II had brought with him on his return to England. Instruction was offered not only in courtly dancing, but in deportment and manners; how to greet people of differing social degrees, how to bow and curtsy, how to smile, whether to

deploy a fan, and how to handle a hat or sword, or take snuff. Whichever Holt was at St Michael's, he stayed for only just over three years.

### PHILIP HART (1703-1723)

The son of a Gentleman of the Chapel Royal (who was buried in Westminster Abbey), **Philip Hart** is best remembered as the composer of keyboard pieces, songs, vocal duets, anthems, cantatas and odes. Hawkins wrote that Hart 'entertained little relish for those refinements in music which followed the introduction of the Italian opera into this country'. His music, in other words, was of the school of Purcell and his followers, not afraid of chromaticism and dissonance. His *Ode to Harmony* was performed in Stationers' Hall the year before his arrival at St Michael's, but his verse anthems may well have been written for the church choir. His hymn tune *Hilderstone* (set in *Hymns Ancient & Modern Revised* to Isaac Watts's words *God of the morning, at whose voice*) dates from about 1713. He seems to have been highly regarded as an organist, though Hawkins criticised his 'frequent iteration of the shake as destroyed the melody'.

At St Michael's, Hart was faced with an organ, less than twenty years old, whose condition was causing concern. Although the exact nature of the remedial work is not specified in the church's records, it seems that a major restoration was carried out; and it is even possible that **Renatus Harris** took out the original organ and replaced it with a new one. In any case, in 1707 the Vestry ordered 'the Organ to be tried and Played upon by Mr Hart on a Working day that the Inhabitants may heare and be satisfied the same is in tune and perfected'.

Renatus Harris had a reputation for being quarrelsome and unreasonable. Maybe the Wardens at St Michael's had experienced frustration, for the Vestry engaged **John Du Castel** (not Harris) to tune and maintain the organ. The blowing was delegated to (Ms) Bethea Richards. The organ gallery was provided with 'Scarlett Silk' curtains.

Unfortunately, in 1715 the tower was declared unsafe and had to be rebuilt. The organ, situated underneath it, was dismantled and removed from the gallery, and protected against dust by 'sixty yards of Hollands at eight pence a yard'.

## WHERE IGNORANCE IS BLISS:

### CORNHILL'S NOVELISTS AND POETS

Several well-known phrases were created by a poet who was born in his mother's milliner's shop, at number 41 Cornhill on Boxing Day 1716, and baptised in St Michael's. 'Kindred spirit', 'celestial fire', 'paths of glory' and 'far from the madding crowd' all derive from **Thomas Gray's** *Elegy written in a country churchyard*; and his *Ode on a distant prospect of Eton College* ends with the widely-quoted: 'Where ignorance is bliss'/'Tis folly to be wise'. Gray became Regius Professor of Modern History in Cambridge, and was said to enjoy playing Vivaldi and Scarlatti on the harpsichord. He declined the post of Poet Laureate, writing that he would "rather be sergeant trumpeter or pin-maker to the palace".

Until the early 1980s Gray's walking stick was displayed in a glass case at the west end of St Michael's, but unfortunately the case was smashed and the stick unaccountably stolen. The verger of the time, a large and colourful figure called Bernard (who was known in his local tavern as 'The Bishop'), was convinced that Gray's stick had been 'nicked to order'.

**Daniel Defoe's** novel *Robinson Crusoe* was published in 1719. Defoe lived a few metres from St Michael's, in Freeman's Yard, off Finch Lane. As an outspoken dissenter, he was probably not a frequent visitor to the church, but a younger relative (also called Daniel Defoe) was a church warden in 1732-1733.

It was at number 65 Cornhill in 1848 that "two rather quaintly dressed little ladies, pale-faced and anxious-looking", first came to see George Smith, the founder of the leading publishers Smith, Elder & Co. It transpired that the two ladies were the **Brontë sisters** Charlotte and Anne, who had travelled from Yorkshire to meet the man who had published Charlotte's novel *Jane Eyre* the previous year. It is said that

until that moment Smith had thought that the author, who used the pseudonym Currer Bell, was a man.

In 1860 George Smith launched a new literary magazine, **The Cornhill Magazine**, under the editorship of **William Makepeace Thackeray**. Contributors included George Eliot, Thomas Hardy, Anthony Trollope, Alfred Lord Tennyson, Robert Browning, Henry James, Wilkie Collins and John Ruskin. Many important novels were serialised in these pages, alongside poetry and literary articles. It was illustrated by leading nineteenth-century artists including Landseer, Leighton and Millais.

Smith also published the 66-volume Dictionary of National Biography and the Pall Mall Gazette.

And then there was **Charles Dickens**, who wrote many episodes of his novels in a first-floor room of **The George and Culture**: the restaurant in St Michael's Alley, just behind the church, which in those days was known as Thomas's Chop House. Fact and fiction merge. It was at Thomas's Chop House, in *Pickwick Papers*, that Mr Pickwick adjourned every evening during his trial. In *A Christmas Carol*, Scrooge's counting house was to be found in one of the narrow passages behind St Michael's; on Christmas Eve, his clerk Bob Cratchet, released from his work, 'went down a slide on Cornhill, at the end of a lane of boys, twenty times'. There are references to The Royal Exchange in *Little Dorrit*, *Great Expectations*, *A Christmas Carol* and *Sketches by Boz*. And Leadenhall Market is mentioned in *Pickwick Papers* and *Dombey and Son*; whilst in *Nicholas Nickleby* Tim Linkinwater dismisses life in the country: 'I can buy new-laid eggs in Leadenhall Market any morning before breakfast'.

In more recent times, Bull's Passage in Leadenhall Market appeared in the film of *Harry Potter and the Philosopher's Stone*, as the entrance to the Leaky Cauldron in Diagon Alley.



## OBADIAH SHUTTLEWORTH (1724-1734)

By the time Shuttleworth was appointed organist, the rebuilding of the tower had been completed, the west-end organ gallery had been rebuilt, and **John Pape** (who had taken over care of the organ from John Du Castel) had re-erected the organ in the gallery.

Shuttleworth came from a family of musicians and was himself both a skilful keyboard player and a fine violinist. In 1728, when regular concerts were established in the **Swan Tavern, Cornhill**, just down the road from St Michael's, it was he who directed and led the orchestra. He also became one of the organists of The Temple Church in 1729 (an appointment which he held in conjunction with his other posts). Hawkins mentions that he was 'celebrated for his fine finger on the organ ... he would frequently play near an hour after evening service.' When he died in 1734, the blind organist, violinist and composer **John Stanley** followed him at the Swan and The Temple.

Shuttleworth composed concertos and violin sonatas, and published arrangements of two Corelli concertos. No church compositions survive.

## JOSEPH KELWAY (1734-1736)

Kelway, a pupil of the composer and violinist Geminiani, was one of five candidates for the organist's post at St Michael's in 1734. He stayed for only two years, moving in 1736 to St Martin-in-the-Fields.

He was widely admired as a harpsichordist (especially for his neat and virtuosic performances of Scarlatti); and the composer Handel is reputed to have admired his organ improvisations, whose style Charles Burney described as one of 'masterly wildness ... bold, rapid and fanciful'. Kelway's keyboard pupils included Queen Charlotte, and he was organist in the Queen's Band.

## WILLIAM BOYCE (1736-1768)

Boyce was twenty-four when he applied (for the second time) for the organist's position at St Michael's. His father was the beadle of a City livery company (the Joiners' Company), and the family lived a short walk

from St Michael's, near St James Garlickhythe. William had been a chorister at St Paul's Cathedral, an articled pupil of the St Paul's organist, Maurice Greene, and organist at the Earl of Oxford's chapel in Vere Street.



William Boyce

His was a busy life. The same year that he arrived at St Michael's, he was appointed composer to the Chapel Royal; and the following year he became conductor of the Three Choirs' Festival, where many of his large-scale choral compositions were almost certainly performed over the succeeding two decades. He wrote music for the theatre and the pleasure gardens, and was often contrasted with another popular English composer of the time, Thomas Arne. Charles Wesley put it succinctly: 'I have never heard him speak a vain or ill natured word; either to exalt himself or depreciate another'. Hawkins, the musical historian, wrote: 'A more modest man than Dr Boyce I have never known'.

In 1755 he succeeded Greene as Master of His Majesty's Band of Musicians (Master of the King's Musick), and in 1758 he was appointed one of the three organists of the Chapel Royal. 1760 saw the publication of the first of three volumes of *Cathedral Music*, his collection of sacred choral music of the previous two hundred years, which was to have widespread influence on cathedral choir repertories. His own church anthems and service settings must often have been heard at St Michael's under Boyce's own direction. They have continued to be performed here ever since.

This was a time for infant prodigies. Kelway gave free harpsichord lessons to little Charles Wesley, and Boyce used to visit and encourage both Charles and his brother Samuel. Soon afterwards the musical world was alight with stories of The Infant Crotch, who gave an organ recital before King George III at the age of three-and-a-half. Then there was the boy advertised as 'The greatest Prodigy that Europe, or that even Human Nature has to boast of ... the little German Boy WOLFGANG MOZART', who performed each day 'from Twelve to Three o'Clock in the Great Room, at the Swan and Hoop, Cornhill. Admittance 2s. 6d.'



Although he remained at St Michael's for thirty-two years, in all likelihood Boyce had to rely heavily on deputies. Performances of his music took him to Dublin, the Three Choirs cities and Cambridge. Even when he was with his family in London, they lived some way from St Michael's, first in Hammersmith, then in Kensington Gore. It was probably the playing of a deputy which caused a complaint by the church wardens in 1768: 'the playing of the Organ did not give that Satisfaction to the Parish which they had a Right to expect'. Boyce resigned. In 1779 he was buried under the dome of St Paul's.

### THEODORE AYLWARD (1769-1781)

When Boyce retired in 1768, the post was advertised (at a cost of nine shillings). The following year, two shillings and sixpence was paid 'for blowing the Bellows of the Organ on the Choice of a new organist'. Clearly the church wardens were pleased with their choice of **Theodore Aylward** (who had previously been the organist of St Lawrence Jewry), for whereas Boyce had been paid £20 per annum, his successor received both a salary of £20 and 'a Gratuity by order of Vestry' of £10.

Aylward (not to be confused with Richard Ayleward, the 17th-century organist of Norwich Cathedral, or Theodore Aylward, the 19th-century organist of Llandaff and Chichester Cathedrals) was known as a composer of church settings and anthems, but also for his glees, catches, elegies, canzonets and solo songs, as well as keyboard pieces and string quartets. At around the time of his arrival at St Michael's, the Catch Club awarded him a prize medal for his serious glee, *A cruel fate*. (A century later, W H Husk, writing in the first edition of *Grove's Dictionary of Music and Musicians*, called this 'a surprising decision, as one of the competing compositions was Arne's fine glee, *Come shepherds, we'll follow the hearse*.')

In 1771 Aylward was appointed Gresham Professor of Music, an office which requires its holder to give public lectures in the City of London. After he resigned from St Michael's, he assisted in preparations for the 1784 Handel Commemoration, after which, in 1788 he moved to Windsor as organist and master of the choristers in St George's Chapel.

Aylward was a man of culture, described by the poet William Lisle Bowles as a good scholar, possessed of considerable literary attainments. The poet and biographer William Hayley inscribed some lines to his memory.

### RICHARD STEVENS (1781-1810)

When Aylward decided to resign in 1781 'as he was going to reside out of Town for a great part of the year', he recommended that Benjamin Cooke, organist and master of the choristers of Westminster Abbey, be appointed as his successor. It would have been understood that this was little more than a sinecure: Cooke would have booked deputies to play for him, at rates lower than his own salary.



Richard Stevens

An advertisement was placed in the *Daily Advertiser*, and two days were set aside for public auditions of the eight candidates who applied. The 24-year-old deputy organist of St Bride's Fleet Street, **Richard Stevens**, immediately set about canvassing the electors of the St Michael's parish, promising that, if elected, he would himself play for every service. Stevens had been born in the City and had been a chorister of St Paul's Cathedral, so he was already known. He duly appeared before the church wardens and elders of the parish, who asked him to confirm that, if elected, he would play himself. He then

*To the Worthy Inhabitants of the Parish of St. Michael, Cornhill.*

**LADIES and GENTLEMEN,**

**UNDERSTANDING** that **MR. RICHARD JOHN SAMUEL STEVENS** is a Candidate to succeed **MR. AYLWARD**, as your ORGANIST, I take the Liberty of recommending him to your Favour, as a Person duly qualified. If happy in meeting your Approbation, I have not a Doubt but he will acquit himself as a Man of Merit, Sobriety, and Integrity.

His Success in this, as on every other Occasion, will be a most regular Satisfaction to,

**LADIES and GENTLEMEN,**

*Your most obedient humble Servant,*

**WILLIAM SAVAGE.**

At Home, Babylon Square, April the 15th.

Letter of recommendation from William Savage of St Paul's Cathedral

performed on the organ to the electors assembled in the church: it was stipulated that he should play for thirty minutes and should include the Hundredth Psalm tune. The first ballot reduced the candidates to Mr Stevens and Dr Cooke. In the second ballot Stevens secured 77 votes against Cooke's 20. When the result was announced (to quote from Stevens's diary): 'I was desired to take possession of the Instrument, by exhibiting a Voluntary: this I did as well as I was able; but an Election is not a thing to give many musical ideas.' (Interestingly, Cooke had better luck

the following year, when he added to his portfolio the organistship of St Martin-in-the-Fields.)

In his diary, Stevens paints a delightful picture of an Ascension Day parish dinner in the George and Vulture tavern (in St Michael's Alley). 'I took my station at the bottom of the Table, opposite the Parish Clerk, the Vestry Clerk sat above me. The Alderman of the Ward, Common Council, Church Warden, Overseers, and most of the Elders of the Parish attended. There were three old Gentlemen present, who were said to be worth a million Sterling ... Doctor Finch and Doctor Griffiths, the Rector and Afternoon Lecturer of the Parish, attended in their Robes ...

Mr Matthias, who had formerly been Treasurer of the Academy of Ancient Music, was I think at this time nearly eighty Years of Age. He desired the Waiter to tell me to come to him, at the top of the table ... when I went to him he ... asked me. "if I could sing?" and being answered in the affirmative, he said he would sing a Duetto with me; which he did immediately; *Old Chiron thus preach'd to his pupil Achilles* [by Michael Wise]: I was astonished to find with what firmness he sang the Base part: our singing pleased all the Company. At seven o'clock we had Coffee and Tea; after which, all the party departed with great ceremony; the carriages being regularly called by the Waiter of the Tavern.'

In 1788 **Samuel Green** the organ builder was asked 'to take a Survey of the organ and see what is necessary to be done to the same'. As a result of his recommendations, a third manual (the Swell) was added, to produce a substantial instrument of twenty-three stops, though at this stage only a set of pull-down pedals. (Independent pedal pipes had still not been introduced to England.)

*To the Worthy Inhabitants of the Parish of  
St. Michael, Cornhill.*

LADIES and GENTLEMEN,

MR. AYLMER having signified his Intention of resigning the Place of ORGANIST of your Church, I take the Liberty of soliciting your Voice and Interest to succeed him. I flatter myself there can be no Objection to my professional Abilities, having received my Education under that excellent Master, Mr. BAYLY, late Almoner of St. PAUL's, to whom I was regularly apprenticed for seven Years.

As I have no Church-Duty, should I be as happy as to merit your Choice, it shall be my particular Object to attend the Service Morning and Afternoon. I have the Honour to be, with the greatest Respect,

LADIES and GENTLEMEN,  
Your most obedient humble Servant,  
RICHARD JOHN SAMUEL STEVENS.

*London: Wm. Aylmer, April 15, 1781.  
No. 11, King's Bench Alley.*

Stevens's circular seeking election as organist

The specification of the 1790 rebuild was as follows:

Great	Swell	Choir
Open diapason 8	Open diapason 8	Stopped diapason 8
Open diapason 8	Stopped diapason 8	Dulciana 8
Stopped diapason 8	Dulciana 8	Principal 4
Principal 4	Principal 4	Flute 2
Twelfth 2 <sup>2</sup> / <sub>3</sub>	Cornet III	Bassoon 8
Fifteenth III	Trumpet 8	
Sesquialtera II	Hautboy 8	
Mixture 8		
Trumpet 4		
Clarion V		
Cornet		

As a composer Stevens is remembered largely for his secular glees and catches, though he also wrote church music and instrumental pieces. He ran a lucrative music-teaching practice, largely for the daughters of the aristocracy, and for a while he was music master of Christ's Hospital. He was elected Professor of Music at Gresham College, and accumulated organist-posts at the Inner Temple and Charterhouse (though presumably the duties did not clash with those at St Michael's).

He is also remembered for his identification of the composer of the music of the American national anthem. It is in his manuscript *Recollections* that Stevens describes a meeting of the Anacreontic Society, a group of wealthy amateur musicians which met fortnightly at the Crown and Anchor Tavern in the Strand to sing catches and glees. After supper the society's song was performed to the words *To Anacreon in Heaven* (written by the society's president, Ralph Tomlinson). The music was by John Stafford Smith, a former chorister, then Gentleman and organist of the Chapel Royal. The verses were sung by a professional soloist, and the performance ended with a rousing final chorus in which 'all the Members, Visitors, and Performers joined, "hand in hand"'. The tune became popular in America, and was sung to various words; and eventually to the *Star-spangled Banner*, which became the national anthem of the USA.

When Stevens resigned his position at St Michael's, after twenty-nine years as organist, he recommended that the parish appoint his apprentice and deputy, George Arnall.



## RICHARD LIMPUS (1849-1875)

Following a public competition in June 1849, **Richard Davidge Limpus** was appointed Organist. Aged 25, he was the son of the blind organist of All Saints' Isleworth, brother of a clergyman-composer, and husband to a singer. His family ran an omnibus service between Isleworth and St Paul's Cathedral, using four-wheeled, two-horse, open-topped coaches with seating for passengers both inside and on top. Richard had been an early pupil at the Royal Academy of Music (it had opened two years before) and had held organists' positions at Brentford and before coming to St Michael's. His arrival coincided with the importance of high standards of presentation and support for fine music in the liturgy was reflected in the growing support for singers and printed music. However, the smooth transition from the old to the new was seriously disrupted (1858-63) by builders and major re-decoration and re-ordering of the church by Scott's High Victorian designs.



Richard Limpus

As Stevens's assistant, Arnall was already known in the parish. Indeed, he may well have been brought up close to the church: there was a George Arnall (possibly his father), described in 1794 as an oboe player of 104 Bank Buildings, Cornhill. When the election for the post of organist took place, he was obviously seen as somebody who would continue Stevens's work, and he was therefore elected. However, he was subject to re-election each year: a system which apparently encouraged needless questioning. There was mention in the vestry minutes of 1816 that there had been complaints concerning his 'neglect and indifferent performance on the organ'; and in 1825 he was voted out of office at one meeting, then unanimously reinstated at another. This seems to have been a period of some conflict between the church wardens and the elderly Rector; on one occasion an objection was even made to the Rector's insistence that he had the right to take the chair at Vestry meetings. Clearly the organist had to use all his powers of diplomacy. When Arnall retired he was granted a £30 pension.

## GEORGE WILLIAM ARNULL (1810-1849)

In the year of Limpus's appointment the organ had been reconstructed by **Joseph Robson**, who increased the number of stops from twenty-three to thirty-five, and provided 'German compass'. He also included, for the first time, three independent pedal ranks (Open diapason, Stopped diapason and Trombone), which made it possible for the great works of J S Bach to be performed on manuals and pedals, as the composer had intended. These changes reflected the current fashion in organ-building, led by Hill (the organ builder), Gauntlett (lawyer, organist and doggedly uncompromising organ consultant) and Mendelssohn (who frequently visited London, bringing with him his love of the music of Bach and the organs of Gottfried Silbermann).

In 1868 the organ builders **Bryceson Brothers**, adapting a recent French experiment, added electric action to the organ. The pipes had in 1860 been moved from the (now-demolished) west gallery to their present position on the north side of the chancel. In a bold move, a new detached console was positioned on the south side of the chancel, near the door to

the vestry. Unfortunately, although this was an exciting and pioneering project, the electrical mechanism was a prototype which proved not to be reliable and had to be replaced by **William Hill** in 1886.



Composition was not Limpus's main activity, but his *Te Deum* and *Benedictus* are examples of effective syllabic word-setting, much in the style of Elizabethan 'short' services. (In our original printed edition, though, the alto and tenor c-clefs cause problems for some singers.) The anthem *Bring unto the Lord, O ye mighty* begins with a memorable four-bar treble solo, marked to be accompanied by a Great Diapason stop.

Limpus is best remembered as the founder of the **Royal College of Organists**. He was concerned that 'as a body we [organists] do not hold the same position in the eyes of the world as the medical and legal professions'. He invited three fellow organists to an informal meeting in the Jamaica Coffee House, adjoining St Michael's; and this was followed by a more formal Preliminary Meeting in Mullen's Hotel. In March 1864 the College of Organists was formed with a council which included the organists of York Minster and New College Oxford, and Limpus as honorary secretary and honorary treasurer. With great enthusiasm Limpus organised composition prizes, published the winning pieces himself, and directed performances of them at Festival Services in St Michael's. (On one occasion the choir included choristers from St Paul's, Westminster Abbey, the Chapel Royal, The Temple Church, Lincoln's Inn Chapel and St Michael's.) Limpus also arranged a series of lectures. By the end of its first year the College had enrolled 103 members, the Archbishop of Canterbury had agreed to be president, the Bishop of London had become vice-president, and the organists of St Paul's and Westminster Abbey had joined the council. In July 1866 a system of examinations was instituted, with the first seven candidates playing their pieces and tests to the three examiners in the church, and tackling the paperwork around the large table in the vestry. For several years St Michael's remained the College's base. Examiners included Sir John Stainer, Sir Arthur Sullivan and E J Hopkins. To this day, the highest scorers in the playing sections of FRCO and ARCO are awarded the Limpus Prize. The examinations are recognised and sought-after throughout the English-speaking world.

Both the College and the Church were stunned by Limpus's sudden death in 1875, at the age of fifty.

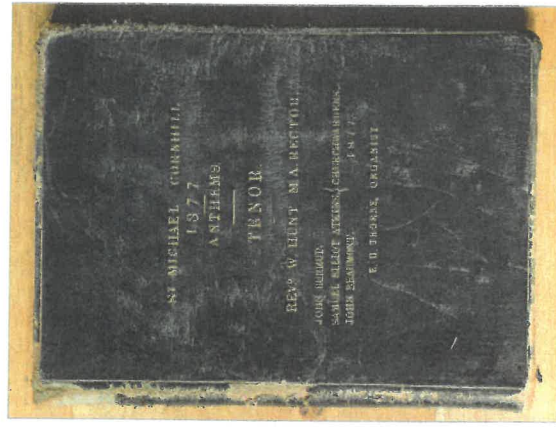
## EDWARD THORNE (1875-1891)

Limpus was succeeded as organist by **Edward Henry Thorne**, a former chorister of St George's Chapel Windsor and organist of Chichester Cathedral. After moving to London he had become organist of St Peter's Cranley Gardens, but in 1875 he applied for the post at St Michael's Cornhill. He was chosen, not by a ballot of the parishioners (as had been the custom), but by two professional assessors, Messrs Cooper and Noble, each of whom was paid a fee of ten guineas. Thorne was an early exponent of the organ and choral music of J S Bach, and a composer of anthems, service settings, organ and piano music, solo songs and an overture which won a prize at the Covent Garden Promenade Concerts in 1885.



Edward Thorne

The bound choir books from 1877 give an idea of the choral



Bound choir book

repertory which he favoured. They include much music (by Pergolesi, Purcell, Blow, Nares, Wise, Weldon, Croft, Mendelssohn and E J Hopkins) written for soloists with only short sections for full choir. The choirmen were paid five pounds (or six pounds and five shillings) a quarter; boys' pay ranged from one pound (for Martin, the senior boy) to seven shillings and sixpence (for Elsley, the least experienced). It is difficult to imagine the sound of the choir, since the boys may well have sung with robust tone and more operatic style than we might expect today. It would not have been unusual for the senior boy to be as old as eighteen.



There is a communion setting by Thorne (of the Kyrie, Creed, Sanctus and Gloria) in E flat - much of it chordal, but with some pictorial chromaticisms, modulatory sequences and occasional contrapuntal ideas, and a partly-independent organ accompaniment. Although mostly in four parts, a second tenor part is added in the Sanctus. The style resembles that of S S Wesley (who died the year after Thorne's arrival at St Michael's). On a larger scale, Thorne wrote a *Magnificat* and *Nunc dimittis* (scored for chorus, soloists and orchestra) for the Festival of the Sons of the Clergy at St Paul's Cathedral, as well as organ and piano pieces, solo songs, part songs and chamber music.

Thorne supervised the rebuilding of the organ by **William Hill** in 1886, a project which had become increasingly urgent following the unreliability of Bryceson's experiment with electric action.

He left St Michael's in 1891 to succeed Walford Davies at St Anne's Soho, where he remained as organist until his death in 1916 at the age of 82. His obituary in *The Musical Times* refers to him as 'an admirable organist and a sound conservative musician ... [with] an engaging personality'.

## WILLIAM REYNOLDS (1891-1900)



William Reynolds

The next organist, **Dr W John Reynolds** (initially paid £60 per annum) was assisted by **Alfred Hubbard** (appointed choirmaster at a salary of £45). Reynolds was a 29-year-old Mus Doc from London University, described in Warriner's *National Portrait Gallery of British Musicians* as 'an excellent organist and theorist'. The church's bound volumes of anthems from that period include his unaccompanied SATB setting of Tennyson's *Crossing the bar* (in part song style) and an anthem with organ to the words *We will rejoice in thy salvation*.

The volumes show that the repertory consisted almost entirely of music of the 18<sup>th</sup> and 19<sup>th</sup> centuries (by Boyce, Ouseley, Crotch, Hayes, Nares, Attwood, Handel, Clarke-Whitfield, Kent, Greene, Samuel Arnold, Charles King and Beckwith), though there are a few earlier items by Purcell, Blow, Clarke, Weldon and Croft. However, Tudor and Elizabethan composers are absent.

Five of Reynolds's organ pieces appear in *The Village Organist*, and there is an unpublished Sonata in A minor, dating from 1896. *Musical Opinion* (1/9/1895) mentions an organ recital given by him in St Michael's, but it is not known whether this was one of a regular series.

After he left London in 1900 he moved to Birmingham Parish Church, then Stratford-upon-Avon.

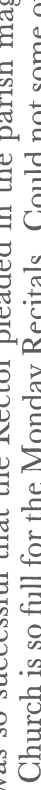
## GEORGE FREDERICK VINCENT (1900-1916)

Vincent was 45 when he arrived as organist of St Michael's in 1900. Unlike his predecessor, he also trained the Sunday choir, which consisted of 7 men (an alto, tenor and bass on each side, and an additional alto on cantoris) and twelve to fourteen boys. He was a younger brother of Charles Vincent (organist of Christ Church Hampstead, editor of *Organist and Choirmaster*, and composer of much organ music including a very popular *Sunset Melody*). George, too, wrote organ pieces, including a *Coro Grandioso* for the re-opening of the St Michael's organ in 1902, and an organ concerto which was performed by the Queen's Hall Orchestra. In a humorous leaving-speech he recalled that when he came to St Michael's, 'the organ was blown by hand. Before you could get the organ to sound you had to find the [human] blowers, three of them, and they often required finding. It took six years of constant pegging away before the present **electric blowing apparatus** was installed.' Warming to his theme, and presumably remembering the work done by the organ builders **William Hill** in 1901 and 1914, Vincent seemed to be seeking credit for the organ's beautiful tone: 'In 1900 the organ had some very harsh stops, particularly the mixtures. I claim for it now [1916] that there is not a bad stop in it: it is beautiful. Of course, it is not perfect, but with a few alterations, more especially a new action, it will be hard to beat as a Church organ'.



Choristers George and Len Hubbard about 1900

It was Vincent who seems to have established a regular weekly **Monday lunchtime organ recital**, probably in 1914. Indeed, the



series was so successful that the Rector pleaded in the parish magazine: '... the Church is so full for the Monday Recitals. Could not some of those who get refreshment for their own souls on the Mondays find time to come at least on one other weekday, not to *get* anything, but to *give* the best gift we can [i.e. prayer] to our country and those who are fighting for us?'



Vincent's *Coro Grandioso* composed for the reopening of the organ in 1902

Vincent not only directed the music for Matins and Evensong on Sundays. He also provided a voluntary choir to sing an anthem at the Wednesday lunchtime service. This choir, which consisted of local City workers (including female sopranos), rehearsed for an hour on Monday evenings, and occasionally joined with the Church Choir for a special service (such as Patronal Festival Evensong). However, by 1915 there was a shortage of tenors and basses, most of whom were fighting at the front, and one of whom had been severely wounded. One of the Wednesday choir wrote to the Rector:

‘We have been having rather a rough time out here recently. We were bombarded every day for about a week, two or three times a day, and it was beginning to get on our nerves a bit ... We had a service in our field last Sunday, and it seemed very strange to be taking the Communion while shells were bursting only a short distance away.’

Vincent published a lively, quite inventive Evening Service, clearly influenced by Stanford, in which the *Gloria* of the *Nunc dimittis* uses antiphonal division between the sides of the choir. It is 'Inscribed to The Members of the Choir, St Michael's Church, Cornhill, E.C.'.

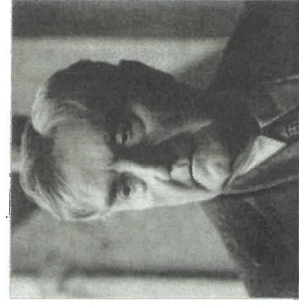
Vincent left St Michael's at Easter 1916, to become a travelling examiner for Trinity College of Music; but only a year later the *Musical News* reported that he had been sailing on a ship which was torpedoed off India. He managed to slide 25 feet down a rope into a rudderless open lifeboat, in which he spent ten hours without food, cramped and 'sick as a dog', before being rescued.

## SINGING UNDER DARKE (1916-1966)

**Harold Darke** arrived in 1916, aged 27, with strong recommendations from Sir Hubert Parry, Sir Walter Parratt, Dr Hugh Allen and Dr Walford Davies. Parry wrote that Darke was ‘an exceptional choir trainer’ whose ‘organ recitals are splendid’. Despite the wartime difficulties, Darke found a good Sunday choir of six men and twelve boys, which sang Matins and Evensong each week. With the help of the Rector (The Revd John Ellison, Chaplain in Ordinary to HM The King, and father of a future Bishop of London), he successfully recruited new singers for the voluntary choir, and established a weekly lunchtime Evensong. In his first year he had a big enough choir to sing the first part of Bach’s *Christmas Oratorio* during a Wednesday lunchtime in December, followed by the second part the following week.

It was this group which in 1919 became the **St Michael's Singers**, whose primary object was to give annual free performances, in English, of Bach's *St John Passion* and *Christmas Oratorio*. The great Bach works were still surprisingly little known, and they attracted large audiences, with people standing in the aisles, sitting on window ledges, crouching in the pulpit, and even straining to hear from the vestry and from the street outside. Rehearsals were held in Drapers' Hall, and members paid an annual subscription of five shillings. They had to attend at least 75 per cent of rehearsals, including the final rehearsal, for each performance.

**Ralph Vaughan Williams**, who became the Singers' president in 1934, wrote in 1946 of these performances:



*It is a gloomy evening in winter. We turn out of the turmoil of the City streets to the mystical peace of a City church. We sit in the church, not with the frivolous fuss of a fashionable concert audience, but in quiet contemplation, waiting till the music begins unobtrusively to complete the vision of a world beyond ours. That has been the task of the St Michael's Singers for nearly thirty years, guided by their leader, Harold Darke. Long may these inspired evenings continue.*





St Michael's Singers standing outside the church in 1919. Harold Darke is in the front row (sixth from right), standing next to the Rector.

From 1921, the Singers had a large part to play in a **St Michael's Musical Festival**, held each year in November. They frequently performed the *Bach B minor Mass* (in the original Greek and Latin; it was only German which, after the First World War, would not have been tolerated). They also explored much contemporary English music, with complete programmes of Parry and Vaughan Williams, and frequent performances of music by Stanford, Harris, Walford Davies, Elgar, Bax and Darke himself. Particularly remarkable was the creative programming which allowed then-daring cohabitation of old (Byrd, Gibbons, Tomkins, Dering, Purcell, Phillips and even Carissimi) and new. So, a programme which began with a Byrd Fantasia for strings, a Byrd verse-anthem with strings, and a Bach Suite, ended with Howells's *Elegy for strings* and Parry's *Blest Pair of Sirens*.

When strings were used for an accompaniment, they were usually led by Darke's wife, **Dora Garland** (a widely-admired violinist, who had been the first woman leader of the Queen's Hall Orchestra). When limited funds did not allow an orchestra to be employed, and an organ accompaniment was used, it was almost always **George Thalben-Ball** who played. He was an expert in transferring the colours and textures of orchestral accompaniments to the organ; and he was happy to transpose complex scores at sight, should the singers be unhappy with the St Michael's organ's high pitch.

The Singers' first wireless broadcast, in 1923, was a performance of the *St John Passion* from a heavily-curtained room at the top of Marconi House, with a microphone tied by a piece of string to a Tate sugar box.

(This was very early broadcasting indeed.) Afterwards great excitement greeted the news that a listener had heard the transmission as far away as Rochester. The following year the experiment was repeated from Savoy Hill, accompanied by the BBC Orchestra. Later, the Singers performed for the first recording (for HMV) of Constant Lambert's *Rio Grande*, with the London Symphony Orchestra. Concerts were given outside St Michael's: in Canterbury Cathedral, St Martin-in-the-Fields, Bishopsgate Institute, St Margaret's Westminster, Central Hall Westminster and Sherborne Abbey.

Darke conducted other choirs whose membership overlapped with that of St Michael's Singers: his **City of London Choral Union** (which rehearsed in St Michael's) was formed in 1924, and was able to perform Elgar's *Dream of Gerontius* in 1927. In 1940 his wartime '**Drop in and sing**' choir of 250 voices performed a *Bach B minor Mass* with the London Symphony Orchestra, Dr Thornton Lofthouse (harpsichord) and Dr Osborne Peasgood (organ).

Proper oboi d'amore (not modern oboes) were used; and *The Times* commented: "Dr Darke's tempi were right and steady." The performers "were an enthusiastic body and their tone and pitch were clear and sure". Evidently Darke understood the value of trying to re-create original performance-styles, for a year earlier the Singers had taken part in the bi-centenary celebrations of the Foundling Hospital by performing a historically-aware version of Handel's *Messiah*.

Based on Handel's own score and parts, and (as Darke put it) 'without the additional accompaniments and frillings which have been added since by editors', the performance was accompanied by the LSO, this time with Dr Thalben-Ball at the harpsichord. Even earlier, a *Messiah* 'with Handel's original accompaniments', had featured in the St Michael's Festival of 1928.



Darke conducting a rehearsal.





former sacrist and chaplain of Christ Church Cathedral Oxford. He gave a sermon soon after Darke's death, describing his admiration for the musician. 'I have seen Darke slowly, ever so slowly, move his hand towards a stop (quite possibly it would be the Clarinet on the Choir, of which he

THE CHURCH OF ST. MICHAEL, CORNHILL.

## Programme of

# ORGAN RECITALS

at 1 o'clock

HAROLD DART, C.B.E., M.A., D. MUS.

UNR 13th (1831)

FANTASIA in F minor  
CLAUDE DE MAI  
PRELUDE AND FUGUE in  
C major in A minor  
A FANTASY  
SALUTE MUSICALE  
Korner  
Scherzo  
Adagio  
Toccata

Mozart  
Jongen  
Bach  
César Franck  
Händel  
Darke  
Flower Peeters

JUL 20 2014 (18872)

SAIKATA  
CANON in B minor  
PULLERA AND FUCHS in D major  
"MASTER TAYLOR" TESTAMENT  
MANTILLA AND FUCHS  
Ad. nos. ad salutem m.

Galuppi  
Schubert  
Bach  
Herbert Howells  
Liszt

JUNE 27th 1883

- \* INTRODUCTION AND PARAGALLIA
- \* RELIGIOUS No. 1
- \* ST. PATRICK'S BREASTPLATE  
(Celtic Sonnets)  
\* Dedicated to H.E.D.

**Profius**  
**Herbert H. Howell**  
**Book**

TABLE 1  
PRELIMINARY AND FINAL 10 YEAR 18.5mm

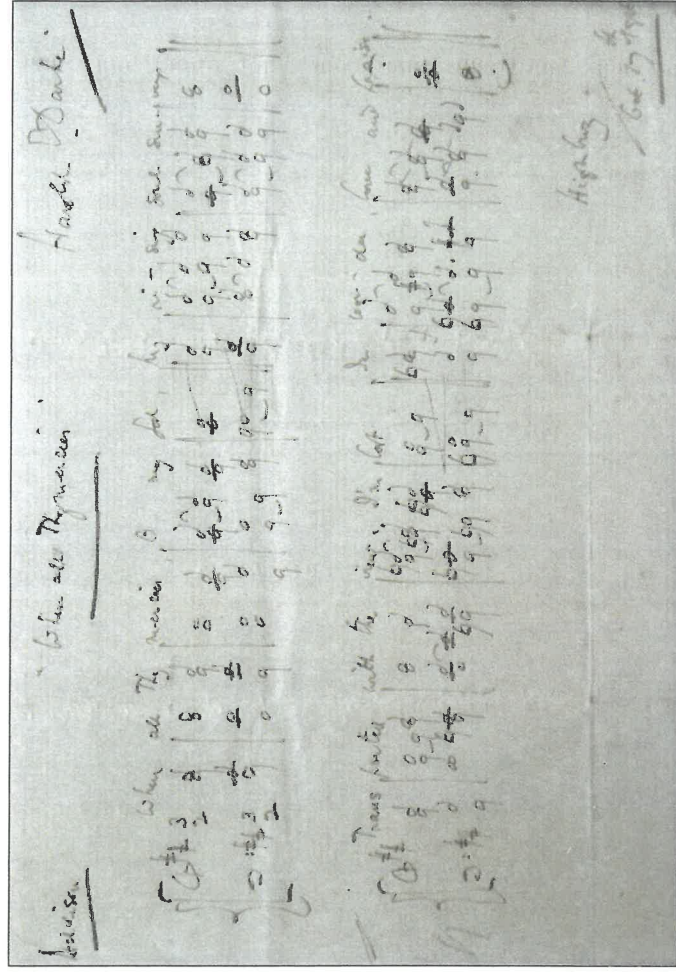
Back

### Programme of 'Darke's final recitals'

Programme of 'Darke's final recitals' which allowed for natural rhythmic flexibility. In a presidential address to the Royal College of Organists in 1941, Darke bemoaned 'slickness of technique [which] is too often mistaken for brilliance'. He pointed out that 'vitality is not to be gained by speed and brilliance, but by control and rhythmic power'. He tended often to use 8-foot stops on their own, and complained: 'There seems to be a tendency to ignore the true Diapason tone of an organ and to overdo 4-foot and 2-foot tone, mixtures and high-pressure reeds'. He admiringly referred to his teacher **Sir Walter Parratt**, who 'taught his pupils the power of restraint ... He loved single stops and uncoupled manuals - he hated mixtures and principals.'

## WARM AND REASSURING: Darke's compositions

He is published organ compositions, many of them in the style of his Sunday-service improvisations, are warm and reassuring, sensitive and shapely. Surely the best-known must be *A meditation on 'Brother James's Air'*, which is played by organists worldwide. Darke believed that 'Art is an expression of Beauty'. However, his *Rhapsody* (composed when he was twenty) is fiery, passionate, pianistic music, which exposes bare, unbridled emotions. The complete organ works are available on CD (PRCD 374).



Darke's tune for the hymn *When all Thy mercies*, in the composer's manuscript.

His small-scale choral compositions include the well-known carol *In the bleak midwinter* and three settings of the Communion service (in F, E and A minor): staples of the Anglican church choir repertory. There are some powerful anthems, two beautiful hymn-tunes (*Naphill* and *Cornhill*) and a delicate *Grace* for the Guild of Air Pilots & Air Navigators, which is sung at the Guild's annual service in St Michael's. There was also a set



of tunes commissioned for a six-bell clock at the Bourne and Hollingsworth store in Oxford street: for many years Darke's melodies were heard by shoppers every fifteen minutes. Of his larger cantatas, *As the leaves fall* (for soprano soloist, female chorus [or SATB] and small orchestra) is a powerful tribute to those who died in the First World War.

## HAROLD DARKE MEMORIAL PRIZE

The Harold Darke Memorial Prize is awarded each year to the most deserving organ student at the Royal College of Music, where Darke taught for most of his life. The winner is invited to give a lunchtime recital at St Michael's, generally on a Monday close to Darke's birthday (29 October), and is asked to include a piece by Darke and a piece by Bach (preferably a trio sonata movement).

The first winner (in 1979) was David Graham who, appropriately enough, is now himself a professor of organ at the RCM.



The first Harold Darke Memorial Prizewinners gave a joint recital during the 1988 Cornhill Festival of British Music. They are (back row, l to r): Andrew McCrea, David Graham, John Hutton, Simon McGregor; (middle row, l to r) Neil Kelley, John McGreal, Jane Watts, Wayne Marshall, Christopher Woolmer; with (front row) the Rector, pianist Eric Stevens, and Jonathan Rennett.

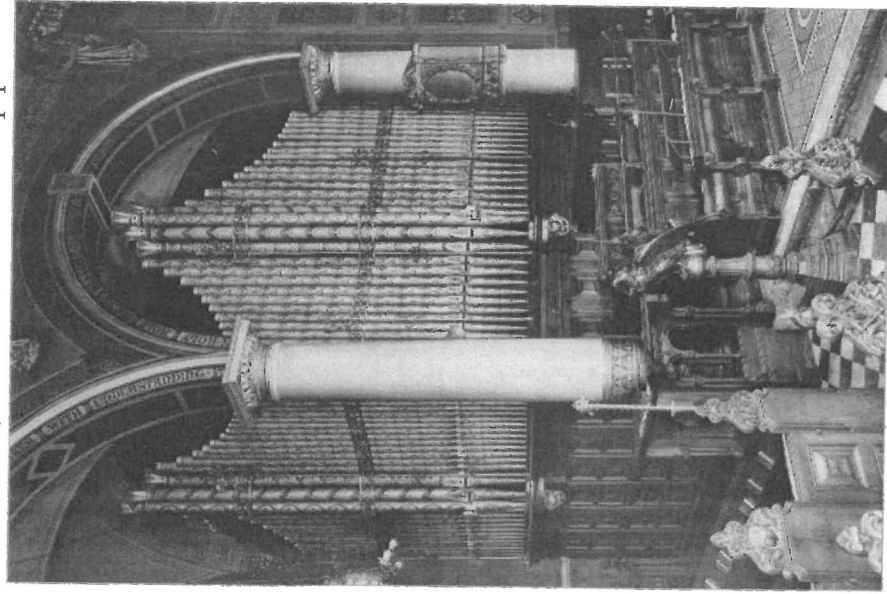
The other winners so far have been:

Jane Watts (1980), Roger Sayer (1981), Wayne Marshall (1982), John McGreal (1983), Christopher Woolmer & Simon McGregor (1984), Neil Kelley (1985), Andrew McCrea (1986), John Hutton (1987), Christopher Nickol (1989), Lee Ward (1990), Momoyo Kukubu (1991), Nigel McClintock (1992), George Bevan (1993), Andrea Watson (1994), Stephen Disley (1995), James Hearn (1996), Ingrid Sykes (1997), Teilhard Scott (1998), James Duddle (2000), Jonathan Bunney (2004), Timothy Wakerell (2007), Ashley Marshfield (2009) and Hannah Parry-Ridout (2010).

## THE 1926 REBUILDING OF THE ORGAN

According to Stanley Webb, in *Grove's Dictionary of Music and Musicians*, Dr Darke 'made every organ he played sound like that of St Michael's'. The version of the organ which Webb had in mind (and maybe Darke had in his) was that of 1926. Tenders had been received from 'three leading organ builders', and it was the firm of **Rushworth and Dreaper** which was awarded the £3,300 contract to produce an instrument capable not only of fine and subtle accompaniments, but also of tackling with conviction a large percentage of the solo repertory. The organ already contained much fine pipework from the previous 250 years.

Rushworths combined this with certain additions, mostly on the Swell and Great; but the most dramatic new ranks were the 8-foot Tromba and the 4-foot Clarion on a floating Bombarde division. These were characterised, in Gilbert Banham's description (in *The Organ* magazine) as being 'in the category of tubas ... to be used cautiously'; they 'are among the finest reeds I have had the joy of hearing ... very powerful ... I do not think that this church could stand any more power.' (Indeed, these reeds were later replaced by 8-foot Tuba and Posaune: two wonderfully characterful, slightly less domineering, registers.)



The organ after the 1926 rebuild, when the pipes were still elaborately painted. They were repainted in gold when the church was whitewashed in 1930.



The specification of the rebuilt organ was as follows:

<b>Pedal</b>		<b>Great</b>	<b>Swell (enclosed)</b>
Sub-bass	32	Double open diapason	16
Open diapason	16	Open diapason I	8
Violone	16	Open diapason II	8
Bourdon	16	Open diapason III	8
Salicional	16	Hohl flöte	8
Octave	8	Principal	4
Flute bass	8	Wald flöte	4
Salicional	8	Twelfth	2 2/3
Contra fagotto	16	Fifteenth	2
Trombone	16	Mixture (17.19.22)	8
Tromba	8	Swell to Great	16
		Choir to Great	8
Swell to Pedal			4
Great to Pedal			
Choir to Pedal			
<b>Choir (enclosed)</b>		<b>Bombarde</b>	
Contra dulciana	16	(playable on Choir or Great)	
Viola da gamba	8	Tromba	8
Lieblich gedeckt	8	Clarion	4
Dolce	8	Bombarde on Great	
Vox angelica	8	Bombarde on Choir	
Octave viola	4		
Flute à cheminée	4	<b>Wind pressures</b>	
Concert flute	4	Great 3 1/2",	
Flageolet	2	Open diapason I 6"	
Clarinet	8	Choir 3 1/2"	
Tremulant		Swell 4" & 6"	
Octave		Bombarde 8"	
Sub-octave		Pedal 3 1/2 & 8"	
Unison off			
Swell to Choir			

**Manual compass** 61 notes

**Pedal compass** 30 notes (to F).

#### Accessories

- 6 Great pistons & 1 adjustable
- 6 Swell pistons & 1 adjustable
- 5 Choir pistons & 1 adjustable
- 6 Pedal composition pedals
- 6 Swell composition pedals (acting also on Pedal organ)
- Swell to Great reversible piston
- Great to Pedal reversible piston
- Pedal Trombone reversible piston
- Great to Pedal reversible comp. pedal
- Great-Pedal pistons coupler stop
- Balanced swell pedals to Swell & Choir

## RICHARD POPPLEWELL (1966-1979)

Drake's retirement saw the disbanding, apparently at his own request, of St Michael's Singers, a choir which he had brought into being. He was succeeded as director of music by a fine young recitalist, **Richard Popplewell**, a former organ scholar of King's

College Cambridge and deputy organist of St Paul's Cathedral. Popplewell's Monday recitals were notable not only for the stylishness of the playing but also for the imaginativeness of the programmes, which covered a wide range of periods and styles, and were planned with careful attention to mood and

key-progression. (An unthinking chronological order for pieces did not appeal to this highly sensitive, subtle musician.) A challenge which he set himself was to learn one major work by Max Reger each year. His improvisations during Sunday services were much admired; and he made notable recordings on the St Michael's organ, including one devoted entirely to his own compositions.



Richard Popplewell

His work as a professor of organ at the Royal College of Music inspired and nurtured generations of students. (I am particularly grateful to him for his discerning and supportive guidance.) At St Michael's he achieved a difficult balancing-act: although following in the footsteps of a predecessor with a worldwide reputation, who was still in touch with the Rector, Popplewell nonetheless managed to command considerable respect from his choir and congregation. He moved on to St James's Palace in 1979, as Organist, Choirmaster and Composer to Her Majesty's Chapels Royal. Although this was an honour which he appreciated, he always used to say how much he missed the wonderful organ and acoustics of St Michael's.

In 1967, soon after Richard Popplewell's arrival, new organ bellows were fitted at a cost of £700. Eight years later, a **major organ restoration** was deemed necessary, and Dr Darke and Dr Thalben-Ball joined Popplewell on a committee to decide what needed to be done. Unfortunately, money was in short supply. This was also the period which saw English organ builders making half-hearted efforts to follow barely-understood neo-baroque ideas from Germany. Thus at St Michael's, the Swell and Great Mixtures were raised in pitch. A new Tierce rank, bought by Rushworths from Holland, had been added in 1961; the Choir Nazard had replaced the Contra dulciana 16'; and the Concert flute had given way to a two-rank Mixture. In 1975 the characterfully English Swell reeds were, to the astonishment of the advisors, revoiced and had to be sent back to the factory in Liverpool, to be restored to their previous timbre. A Swell 2' Octave was added. The handsome old drawstops on the console were replaced by small plastic ones; and Richard Popplewell made several complaints about excessive wind noise. (Many of these issues have had to wait thirty-five years to be addressed and acted upon.)

One successful change from 1961 was the replacement of the Choir Viola da gamba of 1926 by a very beautiful Open diapason. At each rebuilding it has been agreed to retain **the organ's high pitch**. It is known that English organs built after the Restoration tended to be set at the high pitch then common in Germany. Although many attempts (by, amongst others, Praetorius in 1619, and the International Organisation for Standardisation in 1975) have been made to persuade musicians and instrument makers to conform to one agreed standard pitch, none has ever been consistently adopted; and orchestral pitch has recently been rising (particularly in the USA) well above the modern reference-point of  $a'=440\text{Hz}$ . It would clearly be short-sighted to spend a great deal of money altering the organ's historic pitch (at the same time, possibly damaging pipes and changing their tone-quality), just because a tenor cannot reach his high notes or an organist is struggling with a downward transposition.

The opening recitals, in January 1976, were given by George Thalben-Ball (who thoughtfully included pieces by Popplewell and Darke), Harold Darke (playing an all-Bach programme ten months before his death) and Richard Popplewell (who included pieces by Darke, Reger and himself).

When Harold Darke left St James's Paddington to become Director of Music at St Michael's Cornhill, he was succeeded at St James's by George Thalben-Ball. When, in 1918, Darke briefly left St Michael's to help Walford Davies in organising the music of the RAF, Thalben-Ball gave many of the Monday recitals at St Michael's, and took responsibility for the training of the choir. Both organists acted as assistants to Walford Davies at The Temple Church, and Darke was expected to succeed him there. However, it was Thalben-Ball who was eventually chosen. They remained friends, and GTB played regularly in recitals at St Michael's, and as accompanist to St Michael's Singers, for more than sixty years.



Sir George Thalben-Ball at his 90th birthday celebration concert with the young blind organist David Liddle.

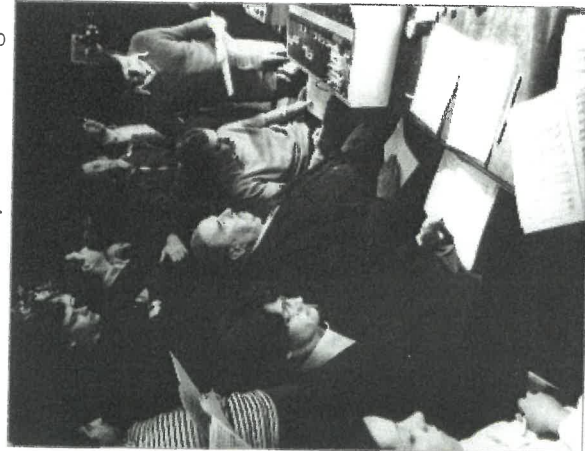
When he was ill in 1967, Darke deputised for him at the Temple. When GTB retired from the Temple (long after Darke had died) he used to come to St Michael's on Sunday mornings and sit in the church wardens' north pew at the back of the nave. The wardens never used it themselves; they referred to it as 'Sir George's pew'. Almost the last time that Sir George sat there was on 20 June 1986, when a church packed with admirers listened to his 90th birthday concert, performed by St Michael's Singers and several leading organists (including Susi Jeans, Peter Hurford, David Liddle and Thomas Trotter). It was a warm evening, so the performers and the audience joined Sir George after the concert for champagne in the church garden.



## THE MUSIC SINCE 1979

It was somewhat daunting to be appointed Director of Music when I was 27, as successor to so many fine musicians stretching back through the centuries. However, I was generously welcomed by the Rector, **Canon Norman Motley** (a former RAF chaplain, and regular radio broadcaster) and by both the Sunday and Monday congregations. **Morley Whitehead** had been running the music for a few months since Richard Poplewell's departure, and all was well in order.

I was allowed to re-launch the **St Michael's Singers** with a performance of Bach's *Christmas Oratorio* (this time sung in German), and over the next few years the Singers revelled in the music of Finzi, Ireland, Rubbra, Walters, Steptoe, Farrar, Britten, Tippett, Lennox Berkeley, Alwyn, Rootham, Elgar, Darke, Holst and Vaughan Williams, as well as earlier English composers such as Purcell, Boyce, Arne, Croft, Ouseley and the Wesleys. We shocked those who were still suspicious of the Victorians by establishing a well-attended annual performance of *The Crucifixion* (Stainer) on the Tuesday of Holy Week. And there were premières of pieces by Francis Jackson, William Mathias, Huw Spratling, Michael Berkeley, Kenneth Leighton, Frederick Stocken, Betty Roe, William Pasfield and others. The Singers made appearances in the South Bank Concert Halls; and a recording of music by Parry and Thalben-Ball, featuring Parry's cantata *Voces clamantium*, accompanied by Dr George Thalben-Ball, was admired by *The Musical Times* ('The singers produce a fresh, lively sound'), *Organists' Review* ('I find quiet enjoyment in the presence of masterly skill. The music flows.') and *Classical Music* ('Choir voices blend beautifully'). Another LP, on the Hyperion label, was devoted entirely to the music of



At a recording session in 1981 for an LP of music by Sir Hubert Parry, Jonathan Rennett (conductor) is seated in the vestry, and to his left (in front of the mixing-desk) is the organist Sir George Thalben-Ball, surrounded by members of St Michael's Singers.

Another LP, on the Hyperion label, was devoted entirely to the music of

Sir George Dyson, and was accompanied by the Royal Philharmonic Orchestra with Thomas Trotter at the organ. 'This issue gives one very much to wonder why such fine music as this receives such small recognition', wrote *HiFi News & Record Review*, which gave it an A\*+1 rating in the 'Best of the Month' list. The *Gramophone* reviewer added: 'this record will make converts ... The performance is superb.'

**The Sunday choir** was a particularly loyal group of musicians. When I arrived it included Eric Stevens (a very fine pianist who had joined when he was an RCM student, at the invitation of Dr Darke); David Williams (who later became head of keyboard at Tonbridge School); Ruth Davies, who sang solos with impeccable intonation and what she referred to as 'boys' tone' (Darke had called it 'steady tone with emotional reserve'); and Alan Boddy, then a countertenor working in the Home Office, who went on to be ordained and to dedicate many years to his vocation as a prison chaplain. We sang alternately Choral Matins and Choral Celebration (i.e. Choral Eucharist), and the inherited repertoire was almost entirely by English composers. When I



In 1987 the annual Blessing of the City from the summit of the St Michael's tower was resumed after a break of several hundred years. The picture shows the choir with (from left to right) John Howard Gaze (Parish Clerk), the Revd David Evans (Rector), Peter Stickley (Cross-bearer) and Jonathan Rennett.

asked the Rector if we might be allowed to sing the Palestrina *Missa brevis*, he said that it must be to English words. I explained that no satisfactory translation existed. Eventually shrugging off his BCP instincts, he said: 'All right, I know it's fine music. You may have Greek and Latin, but no more than once a quarter'.

Subsequent Rectors have made the Eucharist the central Sunday worship, and the choir's repertory has expanded considerably. The congregation might expect to hear a fine Mass by Victoria, Lassus, Josquin, Animuccia, Hassler, Mozart, Salieri or Rheinberger; or perhaps one by an English composer such as Taverner, Sheppard, Tallis, Byrd, Howells, Darke or Vaughan Williams. Various midweek services require

other repertory. For example, The Revd Gordon Reid introduced an additional lunchtime choral service which he called the 'Thank God it's Friday Mass'. Weddings, memorial services and livery company services are often an adventure musically; and amongst the many carol services for which we sing each December, we always look forward to the service of the Worshipful Company of Musicians, for which the Company commissions a new carol each year. (Composers in the past decade have included Christopher Brown, Robin Orr, John Scott, Ruth Byrchmore, Anna Meredith, Phillip Neil Martin, Rihards Dubra, Stephen Cleobury and Frederick Stocken.) Outside the church, the choir occasionally sings for formal dinners, and has even sung madrigals on the Musicians' Company's float in the Lord Mayor's Show!

The choir itself is much enlivened by the addition of **sponsored choral scholars**, who use their time at St Michael's to learn the repertory and experience fine choral singing. Our first choral scholar, Patrick Craig, appointed in 1992, went on to St Paul's Cathedral, and has been singing there ever since. Iestyn Davies is fast becoming a sought-after countertenor soloist. Some take an entirely secular route: Gerald Finley became an international operatic baritone, Adrian Ward sings at Glyndebourne, and Ben Thapa helped to form a pop boy-band called *G4*.

**Organ Scholars**, too, have received training and experience at St Michael's, whilst becoming important members of the St Michael's community. Andrew Lucas now runs the music at St Albans Cathedral; Ross Cobb at St Andrew's Cathedral, Sydney, Australia; Andrew Earis at St Martin-in-the-Fields; Jonathan Bunney at St Giles-in-the-Fields; Duncan Ferguson at St Mary's Cathedral, Edinburgh, and Rob Smith at St Mary-at-Hill. Lee Ward directs the London Oratory Schola and the music of Hampstead Parish Church.

Adrian Lenthall and James Cryer both went on to become Cambridge organ scholars; Matthew Morley is an operatic répétiteur and assistant director of music at St Bride's Fleet Street. Alistair Reid is assistant at Coventry Cathedral, and John Hatton assists at Holy Trinity Brompton. James Hills is director of music at Clifton College. Nigel Thomas, though not a professional musician, comes back to practise at the church, and generously supports the recitals. Whilst the organ was being restored in 2009-10, Simon Hogan acted as organ scholar, and

Gregory Drott is the new scholar for 2010-11. The funding for these scholars comes from the **Sir George Thalben-Ball Memorial Trust**, which was set up in memory of an organist who played on numerous occasions in St Michael's over a period of more than sixty years. The Trust (under the presidency of Her Majesty Queen Elizabeth The Queen Mother, and the chairmanship of Philip Chalk, a leading Harley Street gynaecologist, who was also senior church warden at St Michael's) was designed to give grants to assist young organists and church musicians studying in the UK. In addition to cash grants, the trust is able to provide an organ scholarship to an exceptionally promising musician who serves at St Michael's as assistant organist and choir director. Its initial fundraising activities included a concert in 1991 in the Royal Albert Hall, which featured The Bach Choir (conducted by Sir David Willcocks), the Huddersfield Choral Society (with Brian Kay) and many of the country's leading organists, who took humorous costumed rôles in a series of dramatic tableaux. (Francis Jackson played Ktesibios, the ancient Greek inventor of the pipe-organ; Andrew Lumsden played Andronicus, a shepherd boy; Colin Walsh was chairman of a consistory court which tried Bach; Ian Curror played César Franck; and so on.) And a choir of cathedral organists (conducted by Peter Wright) competed against a choir of assistant cathedral organists (conducted by Stephen Layton). All good fun; and it has ensured not only that many talented young organists (from as far away as Nigeria and Japan) have received grants when they were most needed, but also that St Michael's is able to provide what amounts to an apprenticeship for a top-rate young musician.

**The Monday organ recitals** continue a tradition begun by George Vincent in 1914, and made famous by Harold Darke from 1916. City workers and tourists from around the world come to enjoy a wide repertory of organ music played not only by the resident Director of Music, but also by many distinguished visiting recitalists. Leafing through past programmes, I am reminded of Thomas Trotter's series of Widor organ symphonies; single-composer concerts devoted to the music of Liszt, Elgar, Whitlock, Lemare, Ernest Austin, Howells, Vierne, Messiaen and, of course, Bach (players of all-Bach repertory have included Peter Hurford, Gillian Weir and David Sanger). The Swiss organist Lionel Rogg (whose Bach recordings were particularly influential when I was a teenager) gave a superb recital to celebrate the 300<sup>th</sup> anniversary of the organ. There was a recital, packed to the doors, in celebration of the first



marriage of HRH The Prince of Wales; and there was a series of 24 recitals, given by 17 organists, entitled 'A to Z of organ music', in which Paul Derrett, for example, played music entirely by composers whose surnames begin with the letter F (from Farnaby to Fleury); Martin Baker devoted his 'V' recital to Vierne; Jeremy Filsell was allocated 'A', which included Antalfy's *Nuages* and Alcock's *Introduction & Passacaglia*; more predictably, he also played the recital which included his speciality, the music of Dupré.

These are not just concerts. Originally the Monday recitals were prefaced and concluded with prayer, and there was a hymn in the middle; in 1918 the Rector described them as 'a definite and valuable contribution to the spiritual life of the City'. Although we no longer have the formal prayers, the atmosphere is prayerful, with applause normally reserved until the end. City workers who are herded to and from London on overcrowded trains, and who spend most of the working day as slaves to telephones and computers, can find in these recitals a spiritual reconnection without pressure or urgency.

That is not to say, though, that a musical sense of humour is completely out of order. The programmes do contain items which should not be taken too solemnly. Some of these were included on a CD entitled *Organ Music for Fun* (PRCD375): pieces such as Clokey's *Fireside Fancies* and Pridham's *Battle March of Delhi*.

St Michael's was the focus in the 1980s for a series of well-sponsored **Cornhill Festivals of British Music**, held under the patronage of successive Lord Mayors of London. As in Darke's annual Musical Festival, St Michael's Singers played a prominent rôle. There were also visits by the choirs of Winchester and Guildford Cathedrals, St George's Chapel Windsor and York Minster, as well as the choristers of St Paul's. A galaxy of instrumental ensembles and solo performers took part; and many composers submitted works to the **Lloyds Bank National Composers' Award**, which ran in conjunction with the Festival and was adjudicated both by composers (Michael Berkeley, William Mathias, Jonathan Harvey, Elizabeth Maconchy, John McCabe and Paul Patterson) and by performers (including John Dankworth, Sidonie Goossens, Allan Wicks and Philip Fowke). Ursula Vaughan Williams (the composer's widow) gave generous practical support.

All this time, the organ has been musically of the highest quality; but mechanically it has proved ever less reliable, despite the dedicated ministrations of Rushworths' London tuners. George Crutchley, a delightful Belgian organbuilder, would all too often give up his Sunday afternoon to cope with the latest mechanical emergency, so that the Monday recital could take place. When Rushworths stopped trading, Manders continued the good work. Particularly disturbing has been the noise of escaping wind, which led HRH The Princess Royal to comment, following a service, that the organ was 'rather a wheezy old beast'.

**The 2010 restoration by Nicholsons of Malvern** has tackled several engineering issues which had needed attention for many years. The old blower was housed above the church roof, which meant that cold air was blown into the organ, causing tuning instability; there were also floods at the point of entry of the wind-trunking through the ceiling. The roof has now been sealed, the blower replaced by a new, heavily-insulated blower within the case; the leaky wind-trunking has been entirely renewed; the soundboards, which were badly split and broken, have been replaced; the old electric action has been superseded by a solid-state system; the console has been smartened up, and a new adjustable bench provided. Musically, the only real changes have entailed re-configuration of the mixtures and the 32' pedal flue (the latter retaining twelve pipes within the choir box, which allow the player to diminuendo subtly at the end of a quiet piece), and replacement of the Great Tierce (which was an unsuitable accretion from 1961) with a Tierce of appropriate scale. The historic pipes have all been painstakingly restored by expert craftsmen. A detailed written and photographic record has been made of the pipework, during which it was discovered that, on various occasions during the instrument's long history, organ builders had engraved their names on the pipes. The extent of this documentation is said to be unique in English organ-building history.

**The organ appeal** was launched in 2006 with a short violin recital given by my then-10-year-old daughter Imogen, following a Sunday morning service. She raised £400 from the congregation that day. Further fund-raising activities included two recitals, each given by several sponsored members of the regular Monday recital congregation. There were generous donations to the appeal fund by corporate bodies, and personal donations (ranging from £2 to £1,000) by a large number of

individuals. However, we would not have been able to go ahead with the restoration without a magnificent donation of £349,000 from the Heritage Lottery Fund. Nor would the restoration have been possible without the inspiration and hard work of our Organ Committee (particularly its chairman Alex Seward and treasurer Mollie Harris), the patient advice of our superb consultant (Dr William McVicker) and the support and encouragement of the Rector (The Revd Dr Peter Mullen), the Church Wardens, the Patrons and the PCC.

Coupled with the restoration has been a ground-breaking **education project** run by composer Duncan Chapman and William McVicker. With the help of balloons, an enormous inflatable mattress and a small one-octave, hand-blown organ which Nicholsonson made for us, they have introduced children of various ages, from several schools, to the mechanics and sound of the pipe organ, relating it to their studies in science, engineering, history and music.



A pupil of Cloudesley School tries the demonstration organ, which has large keys to enable those with restricted control of their fingers to produce satisfying musical results.

It was particularly moving to see the pleasure on the faces of special needs pupils at Cloudesley School (Islington). Equally delightful was the disciplined enthusiasm of the small children from Sir John Cass's Foundation Primary School: standing in a long line stretching the length of the central aisle of St Michael's, and conducted from the pulpit by one of their number, they blew through organ pipes in special compositions inspired by abstract computer-generated images by Blossom Carrasco projected on to a screen.

There has been collaboration with the City of London Festival, the Royal College of Organists and the St Giles International Organ School, and events are planned with the Organists Charitable Trust, the London Composers Forum and the Associated Board of the Royal Schools of Music, as well as a number of organists' associations. We have always spoken of our ministry to the City, and are genuinely proud that these initiatives have enabled us to reach out to people who would never otherwise have stepped inside St Michael's, and who would probably never have had more than the vaguest idea of what a pipe-organ might be.

## GUEST RECITALISTS AT ST MICHAEL'S, 1979-2010

Edmund Aldhouse  
Nigel Allcoat  
Timothy Allen  
Christopher Allsop  
Charles Andrews  
Colin Andrews  
Nicholas Ansdell-Evans  
Malcolm Archer  
Duncan Aspden  
Georges Athanasiades  
Paul Ayres

Alison Baker  
Martin Baker  
Travis Baker  
Sarah Baldock  
Antony Baldwin  
Martin Ball  
Jeremy Barham  
Peter Barley  
Edward Batting  
Adrian Bawtree  
Benjamin Bayl  
Ian Bednall  
Matthew Beetschen  
John Belcher  
Michael Bell  
Simon Bell  
Philip Berg  
Nanon Bertrand-Tourneur  
George Bevan  
Alessandro Bianchi  
John Birch  
Jeremy Blasby  
Mark Blatchly  
Michael Bonaventure  
Timothy Bond  
Fabio Bonizzoni  
Kevin Bowyer  
Harry Bramma  
David Briggs  
Harold Britton  
Gerard Brooks

Jonathan Brown  
Marjorie Bruce  
Christopher Bucknall  
Jonathan Bunney  
Mark Buxton  
Timothy Byram-Wigfield

Charles Callahan  
Andrew Canning  
Andrew Cantrill

Emanuele Cardi  
Hilding Carlsson  
Liam Cartwright  
Angelo Castaldo  
Marsha Chow  
Ian Clarke  
Stephen Cleobury  
Ross Cobb  
Neil Cockburn  
Charles Cole  
Edward Coleman

Julian Collings  
Thomas Corns  
Jessica Cottis  
Richard Coulson  
Mervyn Cousins  
Christopher Cromar  
Robert Crowley  
Philip Crozier  
James Cryer  
Joseph Cullen  
Laurence Cummings  
Ian Curror

Ian Dalgleish  
Nicholas Danks  
David Davies  
Hugh Davies  
James Davy  
Paul Dean  
Christopher Dearnley  
Mikhail Degtiarov  
Paul Derrett  
Stephen Disley

Robert Gallagher  
David Gammie  
Michael Gassmann  
Holger Gehring  
Emma Gibbins  
Simon Gibson

Simon Dixon  
William Dore  
Karl Dorman  
Peter Downey  
Clive Driskill-Smith  
Gregory Drott  
David Drury  
James Duddle  
Nicholas Durcan

Andrew Earis  
Graham Eccles  
Zsuzsa Elekes  
Istvan Ella  
Graham Elliott  
Martin Ellis

Catherine Ennis  
Christopher Enston  
Carleton Etherington  
Hywel Evans

Stephen Farr  
Iain Farrington  
Susan Farrow  
Jerome Faucheur  
Duncan Ferguson  
Rosemary Field  
Jeremy Filsell  
Alexander Fiseisky  
Roger Fisher  
Friedhelm Flamme  
Michael Fleming  
Lionel Steuart  
Fotheringham  
Joanna Fraser  
Hans Eugen &  
Eliane Frischknecht

Robert Gallagher  
David Gammie  
Michael Gassmann  
Holger Gehring  
Emma Gibbins  
Simon Gibson



Ben Giddens	Robert Husson	David Liddle	Marc Naylor	Philip Rushforth	Alan Thurlow
Andrew Goodwin	Daniel Hyde	Simon Lindley	Andrew Nethsingha	Per Ryden	Richard Townend
Rupert Gough		Christoph Lorenz	Andrew Newberry		Dennis Townhill
David Gower	Jean-Paul Imbert	Adrian Lucas	Benjamin Nicholas	Ian Sadler	Paul Trepte
Steven Grahl		Andrew Lucas	Michael Nicholas	Andrew Sampson	Gerdi Troskie
Jonathan Gregory	Carl Jackson	Andrew Lumsden	Stuart Nicholson	David Sanger	Thomas Trotter
Anthony Gritten	Graham Jackson	Richard Lyne	Christopher Nickol	Christopher Saward	Roman Turiw
Ashley Grote	Sir Nicholas Jackson		Simon Nieminski	Roger Sayer	
Adrian Gunning	(Lady) Susi Jeans	Christopher Mabley	Timothy Noon	Iris Schöllhorn	Mark Uglow
Andrew Gunning	Rupert Jeffcoat	Oliver Macfarlane	Massimo Nosetti	John Scott	
Peter Gunstone	Wilma Jensen	Betty Maisonnat		Jonathan Scott	Katie Varcoe
Simon Gutteridge	Nicholas Johnson	Jeffrey Makinson	James O'Donnell	Teilhard Scott	Jonathan Vaughn
	Simon Johnson	Robert Manning	John Oxlade	David Scott-Thomas	Justin Vickery
Gerard Habraken	Robert Jones	Francis Marchal	Suzanne Ozorak	Philip Scriven	James Vivian
Paul Hale	Paul Joslin	Birger Marmvik		Robert Sharpe	Jos van der Kooy
Anthony Halliday	Roger Judd	Kimberly Marshall	David Padgett-Chandler	Andrew Shaw	Ben van Oosten
David Halls		Wayne Marshall	Anne Page	Ian Shaw	
Anthony Hammond	Stefan Kagl	Alexander Martin	Andrew Parnell	Ben Sheen	Dietrich Wagler
Jonathan Hardy	Harri Kahlos	Matthew Martin	Hannah Parry-Ridout	Robert Sholl	Timothy Wakerell
Ian Hare	Neil Kelley	Alexander Mason	James Parsons	Gary Stieling	Robin Walker
Norman Harper	Martin Kemp	Monty Maxwell	Donald R M Paterson	Iain Simcock	Colin Walsh
Timothy Harper	James Kennerley	Richard Mayo	Joanna Paul	Ann Elise Smoot	John Alexander Ward
John Hatton	Philip Kenyon	Edward McCall	John Pennington	Patricia Snyder	Lee Ward
James Hearn	Eleni Keventsidou	Sandra McCarthy	Dominic Perissinotto	Martin Souter	Mark Wardell
Keith Hearnshaw	Robin Kimber	Nigel McClintock	Gareth Perkins	Alan Spedding	Andrea Watson
Susan Heath-Downey	Michael King	Andrew McCrea	Margaret Phillips	Paul Spicer	Jane Watts
Jonathan Hellyer-Jones	Nicholas King	John McGreal	Richard Pilliner	Graham Steed	Dame Gillian Weir
Gerald Hendrie	Ralph Knecream	Simon McGregor	Sally Plowright	Gordon Stewart	John Wells
Monica Henking	Momoyo Kokubu	William McVicker	Paul Plummer	Murray Stewart	Martin Weyer
David Herman	Martina Kurschner	James McVinnie	Samuel Porter	Frederick Stocken	Neil Weston
Christopher Herrick		Wieland Meinhold	Simon Preston	Christopher Stokes	Morley Whitehead
Thomas Heywood	Oliver Lallemand	Ekaterina Melnikova	Svend Prip	Christopher Stormont	Allan Wicks
Bess Hieronymus	James Lancelot	Andrew Millington		Mark Stringer	Huw Williams
David Hill	Martyn Lane	David Mislin	Johannes Quack	Zygmunt Strzep	Huw Tregelles Williams
James Hills	Robert Langston	Tom Mohan	Mark Quarmby	Paul Stubbings	Mark Williams
Jamie Hitel	Matthew Larkin	Howard Moody	Miles Quick	Mark Swinton	Simon Williams
Claire Hobbs	Nathan Laube	Christopher Moore		Ingrid Sykes	Alan Willmore
Gwyn Hodgson	Simon Lawford	Philip Moore	Jonathan Rees-Williams		Arthur Wills
Jonathan Holmes	Stephen Layton	Richard Moorhouse	Alistair Reid	Richard Tanner	Alan Wilson
Alan Horsey	Thomas Leech	Geoffrey Morgan	Andrew Reid	James Taylor	Thomas Wimpenny
Tim Horton	Ian le Grice	Robert Huw Morgan	Hans-Georg Reinertz	Neil Taylor	John Winter
John Hosking	Maija Lehtonen	Matthew Morley	Michael Rhodes	Sir George Thalben-Ball	Alexander Woodrow
Alison Howell	Brett Leighton	Timothy Morris	Gavin Roberts	Maxine Thevenot	Ralph Woodward
Carys Hughes	Adrian Lenthal	Matthew Morrison	Bernard Robertson	Anne Marsden Thomas	Christopher Woolmer
Cary Humphreys	Stephen Le Prevost	Daniel Moulst	David Robinson	James Thomas	Peter Wright
Peter Hurford	Huw Lewis		Lionel Rogg	Janet Owen Thomas	
			Malcolm Rudland	Nigel Thomas	Marie Ziener

# PIPEWORK ANALYSIS BY DAVID WICKENS AND DR WILLIAM MCVICKER

## Great (C-c4, 61 notes)

Double Open Diapason 16	Hill 1886; Old Hill No 1 Open Diapason.
Open Diapason I 8	Hill 1901? Revoiced R&D 1926; pipework stamped and with deep nicking
Open Diapason II 8	Hill basses, Harris treble 1684/1704; includes two Harris Swell Sesquialtera pipes
Open Diapason III 8	Some pipework made by Green as a Fifteenth, re-used and rescaled, together with older (non-Harris?) pipework
Hohl Flute 8	Described as new 1926, R&D; 2 octaves of bass Hill? 1886
Principal 4	Harris 1684/1704; CC-c, later rescaled one semitone larger, Green (spotted metal)
Wald Flute 4	Robson, 1860s?
Twelfth 2 2/3	described as new in 1926
Fifteenth 2	described as new in 1926
Tierce 1 3/5	New 1961; marked 'J Schuard 5444'; replaced by Nicholson's 2010
Mixture (15. 19.22) III	described as new in 1926 (17.19.22); reworked 1961/75; recast by Nicholsons 2010
Tuba 8	Reworked 1961; previously Clarion 1926
Posaune 8	Reworked 1961 and part replaced; previously Tromba 1926

## Swell (C-c4, 61 notes)

Contra Salicional 16	Part Hill 1886; Old Choir Gamba 8? or a Gemshorn? transposed, revoiced, R&D 1926
Open Diapason 8	Some pipes by Green 1790? Small, neat ink marks present, with some larger rescaling ink marks
Stopped Diapason 8	Harris 1684/1704; lowest octave eighteenth- (or early nineteenth-?) century canistered pipes, of uncertain origin; not Green
Aeoline 8	Described as new both in 1901 (Hill) and again in 1926 (R&D); most likely R&D pipes
Voix Céleste 8	Described as new both in 1901 (Hill) and again in 1926 (R&D); most likely R&D pipes
Principal 4	Harris 1684/1704 with many Hill substitutions; also bears Green-style rescaling ink marks
Lieblich Flute 4	Introduced by R&D 1926; actually a Willis stop from an unknown source.
Octave 2	New 1975
Mixture (15.19.22.26) IV	R&D, 1961/1975; formerly 12.15.19.22 in 1926; recast by Nicholsons

Oboe 8	Hill 1886/1901
Contra Fagotto 16	R&D 1926
Trumpet 8	R&D 1926
Clarion 4	R&D 1926
<b>Choir (C-c4, 61 notes)</b>	
Open Diapason 8	R&D, 1961; replaced the Viola da Gamba of 1926
Lieblich Gedact 8	Harris 1684/1704; spelling 'Lieblich Gedackt' in 1926
Dolce 8	Formerly Dulciana; Green 1790; formerly a Green Twelfth, rescaled by that builder for Cornhill
Vox Angelica TC	R&D 1926
Viola 4	Hill 1886; 19th-century cone Gamba stop; revoiced R&D 1926
Flute 4	Chimney Flutes, Harris 1684/1704; Flute à cheminée in 1926 scheme; Green rescaling ink marks
Nazard 2 2/3	R&D 1961; replaced Contra Dulciana 16 of 1926 scheme
Flageolet 2	Harris 1684/1704; arched mouths; two lowest pipes by Green; C# a Green Sesquialtera pipe?
Mixture (19.22) II	R&D 1961; replaced Concert Flute 4 of 1926
Clarinet 8	R&D 1926; bottom octave spotted metal
Tuba 8	as above
Posaune 8	as above

## Pedal (C-f) 30 notes

Sub Bass 32	Acoustic from Bourdon and Choir pipes
Open Diapason 16	Robson, 1849 or Hill 1886?
Violone 16	Hill 1886; 1-12 Great Double
Bourdon 16	Robson, 1849 or Hill 1886
Octave 8	from Open Diapason
Bass Flute 8	from Bourdon
Salicional 8	from Swell
Trombone 16	Robson, 1849? Hill 1886/1901/revoiced R&D 1926
Contra Fagotto 16	from Swell
Tromba 8	from Trombone

Wind pressures in 1926 given as Great 3 1/2 in w.g.; Large Open Diapason 6 in w.g.; Choir Organ 3 1/2 in w.g.; Swell flues and Oboe 4 in w.g.; Swell Reeds 6 in w.g.; Bombarde 8 in w.g.; Pedal Flues 3 1/2 in w.g.; Pedal Reeds 8 in w.g.

## Mixture Compositions

Swell	Great	Choir
C 1.	15.19.22.26	C 1.
C13.	12.15.19.22	F#19.
C25.	8.12.15.19	F#43.
C37.	1. 8.12.15	



## MARKINGS FOUND ON PIPES

(Illustration, right and far right)

Swell Open Diapason c # (tenor C # pipe):

Sw

Oct 2nd

1849

JRR

=

EDR Robson

April 11th

1860

FW Frith

February 10th 1861

E Harris

Aug 24th 1868

Jono Lancashire

C#

[in a box:]

JH Kennard

October 26th 1891

Tuner Hill + Son

(Illustration, right)

C#

14 Feb 1901

Organ cleaned etc

New draw stopjamb

New Voix celeste

Ch Prin changed for Sw Celeste

Gt Sharp Mixture changed for old

Sw Echo Dul

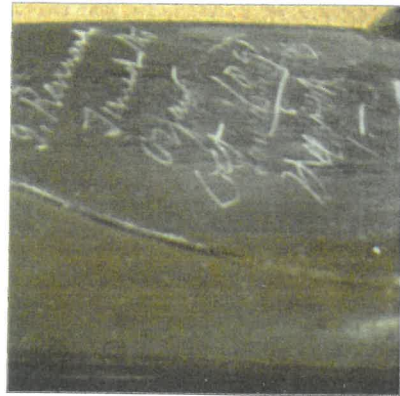
King Edward VIIth

Opened Parliament

For the first time on this day

Wm Hill + Son

E Vickey + Son



(Illustrated, left)  
Swell Open Diapason c [tenor C]

J Kennard

Tuned this

Organ

['Lancashire' is written below this script]

Oct 1891

Hill + Son

(Illustration, left)

Swell Open Diapason f# (tenor F#)

[The following names in a box]

Billy Steavens

Bill Dent

Bill Pelly

Bill Mozen

Bert Auger

Jack M [Indecipherable]

John Kennard

Rebuilt this

Organ

October 1891

Hill & Son

Cleaned Etc

1901

Notes on Ten C pipe

By a process of elimination, Green's marks on pipes are the smaller neat ink marks, whereas the larger ink marks indicating rescaling might be by Green's foreman, Benjamin Blyth in a similar but enlarged style or possibly by Robson.

This analysis was carried out at Nicholson's workshop on 24 March 2010

## FURTHER READING

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Jonathan Rennert at the rebuilt console.